

the
communications and theatre arts
department of
saint joseph's college

. . . presents . . .

"Le trait de genie de Moliere etait d'avoir le genie du theatre en meme temps qu'il etait un des plus grands observateurs et un des plus adroits moralistes que l'humanite ait connus. Ces choses, le plus souvent separees, etaient unies en lui absolument, en telle sorte qu'il ne pouvait pas observer un caractere sans le voir du meme coup transformer en personnage, agir et parler qu'il nepouvait point, comme on le voit IMAGINAIRE, faire son metier d'homme directeur sans observer en meme temps acteres. C'etait un ouvert et un cer cesse au point de les donnees de la

Avec tout cela, il avait le ment, la verve entrainante, petuosite dans une clarte le style le plus approprie au souple, d'un incroyable relief, peut-etre un peu trop oratoire dans les grandes comedies en vers, mais le plus souvent si juste et si naturel qu'il est reste absolument vivant apres deux siecles et demi et que l'on peut parler la langue de Moliere sans le moindre air archaïque, ce qui n'est possible avec la langue d'aucun de ses contemporains."

FAGUET—Histoire de la litterature francaise.

MARCH 19-20-21
MAY 1

directed by
dr. ralph cappuccilli

c a s t

(in order of their appearance)

monsieur argan thomas wanner
toinette (the maid and nurse) susan ploszek
angelica, argan's elder daughter susan dolecki
beline, argan's wife julia roach
monsieur bonnefoy, a lawyer thomas lee
cleante, in love with angelica david monastyrski
dr. diaforus frank tunk
dr. thomas diaforus, his son jerry mignerey
louise, argan's daughter mary ann kauffmann
monsieur beralde, argan's brother dennis anslover
the apothecary phil simon
dr. purgon terry nufer

synopsis of scenes

act I

the sitting room of monsieur argan's
house in paris, 1674

act II

the same immediately following

act III

the same a little later

note: there will be a five minute
intermission between acts

production staff

assistant director susan ploszek

stage manager pat kearney

lights pat kearney

curtain pat meehan

properties carol schiessle
frank tunk

decor carol schiessle
jerry mignerey

makeup terry thoesen
susan ploszek
mrs. laura herron
patty lawson

sound pat kearney

publicity pamela borscha
louis sapienza
ed reed
james mignerey

set construction jerry mignerey
thomas wanner
frank tunk
john trunzo
phil simon
pat meehan

costumes mrs. carol jean womelsdorf
assistant: carol schiessle

house james mignerey

director's notes

The Imaginary Invalid was first produced at the Palais Royal in Paris on February 10, 1673. Since that time to the present, it has been a favorite of leading comic actors and audiences everywhere. A purely satirical lampoon of medicine and the medical profession whose prime cures for illnesses were bloodlettings, and laxatives, the play bristles with satire and wit against this time honored profession. Moliere further uses this lampoon to elucidate upon the themes of parental authority and filial obedience. Each is served up as a comic slice of life peopled by characters we all know whose lines and actions are replete with exaggeration, drollery and wit. Indeed who has not known a peevish invalid, a crafty stepmother, an impudent maid, frustrated lovers and pompous physicians? All of these types are sharp mettle for Moliere's witty and comic pen. As chatfield taylor has observed: "No truer characters ever graced a comedy. Indeed, as an immortal type, Argan the hypochondriac ranks beside Monsieur Jourdain the upstart gentleman and Harpagon the miser—a proof that the light of Moliere's genius burned undimmed to the last."

R. CAPPUCCILLI

special acknowledgments

rev. charles banet, c.pp.s.

brother robert buhrman, c.pp.s.

mr. willard walsh

sister roselma, c.pp.s.

sister donna, c.pp.s.

mrs. blodsale

mrs. mary ellen schiessle

fr. froelich, c.pp.s.

mr. gordon lucas

mr. william rice, watseka

fr. lawrence heiman, c.pp.s.

fr. c. rueve, c.pp.s.

fr. n. heckman, c.pp.s.

**the
imaginary
invalid**

WILL BE
REPEATED FOR
PARENTS' DAY
ON
MAY 1, 1971